

MUSICAL GAZETTE

An Independent Journal of Musical Events

AND

GENERAL ADVERTISER AND RECORD OF PUBLIC AMUSEMENTS.

VOL. III., No. 9.]

SATURDAY, FEBRUARY 27, 1858.

[PRICE 3D.]

Musical Announcements.

HER MAJESTY'S THEATRE.

Last Night.

THIS EVENING, Saturday, February 27,
IL TROVATORE.

Leonora	Spezia.
Azucena	Sannier.
Il Conte di Luna	Aldighieri.
Ferrando	Violetti.
Manrico	Giuglini.

The National Anthem will be sung after the opera by Mdlle. Piccolomini, Signori Belletti, Violetti, Aldighieri, Giuglini, and Chorus.

To conclude with the successful Divertissement,

L'HYMENEE:

by Mdlles. Clavelli, Morlacchi, and Pasquale.

Applications to be made at the box-office at the theatre.

London Sacred Harmonic Society, EXETER HALL.

On Monday next, March 1st, 1858, in the Lower Hall, HAYDN'S CREATION, preceded by the Cantata on the birth-day of Her Most Gracious Majesty Queen Victoria, composed by Dr. J. G. Elvey, organist of St. George's Chapel, Windsor. (Eleventh time of performance). Principal vocalists: Miss E. Hughes, Miss Galloway, Mr. T. Dyson, and Mr. Lawler. The band and chorus will be on an efficient scale. Conductor, Mr. Surman, founder of the Exeter Hall Oratorios.

Tickets, Area, 2s.; Western Gallery, 3s.; Reserved Seats, Area, 5s.; to be had by order of the principal music-sellers, and at the Office, No. 9, Exeter Hall, where choral societies and the public may obtain correct copies of the "Creation," handbook size, 2s.; cloth, 3s. 6d.; cloth, with a splendid portrait of the composer (worth all the money charged for the music), 6s.; folio, 10s., 12s., or 15s.; orchestral parts, new or second-hand copies, at half-price. Books of the words of all the oratorios, 12s. 6d. or 15s. per 100; Cantata, arranged by the composer for the organ or pianoforte, with vocal score, 3s., 4s., or 5s.; string parts, 8s.; chorus parts, 5s. 3d.; wind parts, 13s. This work will be found worthy the attention of all choral societies. All orders for choral music should specify Surman's Exeter Hall edition, universally admitted to be the best and the cheapest.

ST. MARTIN'S HALL.

FOURTH ORCHESTRAL CONCERT (series of Six), under the direction of MR. JOHN HULLAH, on Tuesday evening, March 2, at 8 precisely.

PROGRAMME.—PART I.

Overture— <i>Euryanthe</i>	Weber.
Aria—"Glückselim Thale," <i>Euryanthe</i> , Miss Kemble	Weber.
Grand Scena— <i>Medora</i> , composed ex- pressly for Miss Dolby (first time of performance)	H. Smart.
Symphony in B flat (No. 4)	Beethoven.

PART II.

Concerto, violoncello, Mr. Geo. Collins. Servais.	
Song—"I arise from dreams of thee," Mr. Santley (first time of perform- ance)	Hullah.
Andante, <i>Midsummer Night's Dream</i> , Mendelssohn.	
Duetto—"Quel sepolcro," <i>Agnes</i> , Miss Kemble and Mr. Santley	Paer.
Overture— <i>Die Zauberflöte</i>	Mozart.

Stalls, 5s.; galleries, 2s. 6d.; area, 1s. For the series—stalls, 21 1s.; galleries, 10s. 6d.

MISS ARABELLA GODDARD

has the honor to announce that her THIRD and last SOIREE of CLASSICAL PIANOFORTE MUSIC will take place at her Residence, 47, Welbeck-street, Cavendish-square, on TUESDAY, March 2, to commence at half-past Eight o'clock precisely. Programme:—Sonata in D major, No. 7 (first time), piano and violin—Mozart; Grand Sonata in A flat, op. 39—Weber; Grand Fantasia Con Fuga, in D, complete works, Book 9—H. J. S. Bach; Grand Sonata, in E major, op. 109—Beethoven; Trio, No. 2, in C minor, piano, violin, and violoncello—Mendelssohn. Pianoforte, Miss Arabella Goddard; violin, M. Sainton; violoncello, M. Pague.

Single tickets, Half-a-guinea; to be had only at 47, Welbeck-street, Cavendish-square.

SACRED HARMONIC SOCIETY, EXETER HALL.

Conductor Mr. COSTA.

Friday, March 5, HANDEL'S SAMSON. Vocalists: Madame Rudersdorf, Miss Dolby, Mr. Sims Reeves, Mr. Santley, and Mr. Weiss, with an orchestra of nearly 700 performers.

Tickets, 3s., 5s., and 10s. 6d., at the Society's Office, No. 6, in Exeter Hall.

LECTURE HALL, WALWORTH.

MR. GEORGE SACH (Librarian of the Walworth Literary and Scientific Institution) begs to announce that his SIXTH ANNUAL CONCERT will take place on Monday, March 1, 1858, commencing at 8 o'clock. Vocalists:—Madame Weiss, Miss Lizzie Stuart, Mr. Montem Smith, Mr. T. Rogers, and Mr. Weiss. Violin, Mr. Brand; Concertina, Mr. George Lake. Accompanist, Mr. George Lake.

Tickets, 1s.; reserved seats, 2s. To be had at Mr. Pigott's Library, Kennington-park; Mr. Farmer, 5, Southampton-street, Camberwell; and of Mr. Sach, at the Library of the Institution, 5, Keene's-row, Walworth-road.

THE LONDON MUSICAL SEASON.— CONCERT AGENCY OFFICE,

2, Beak-street, Regent-street.

C. M. SHEE in acknowledging the extensive patronage he has been honoured with during the last twenty years, respectfully intimates that he has Removed to the above address, where he continues the Management of *Concerts, Soirees, Matinees*, general entertainments, and the superintendence of Bands and Chorus, at his usual moderate charges.

CONCERT AGENCY, &c. &c.

Mr. VAN PRAAG tenders his thanks to his patrons and friends for the liberal encouragement he has for some time received, and trusts in future to merit the same. He continues his Agency for *Concerts, Matinees, Soirees, Balls, &c. &c.*, at his usual place of business, Mr. Brettell's, Anglo-Saxon Printing-office, 25, Rupert-street, Haymarket, where letters addressed to him will be duly attended to.

ROYAL SOCIETY OF MUSICIANS,

founded in 1738, for the Support and Maintenance of Aged and Indigent Musicians, their Widows, and Orphans.—It is most respectfully announced that the 120th ANNIVERSARY FESTIVAL will take place on Thursday, March 4, 1858, in the Freemasons' Hall.

President of the day—The Right Hon. Lord Viscount RANELAGH.

Dinner at half-past 5 for 6 precisely.

Tickets one guinea each, may be had of the Committee, or at the Freemasons' Tavern.

JOHN A. IRELAND, Secretary,
12, Newman-street, W.



ROYAL GENERAL THEATRICAL

FUND.—The nobility and gentry, patrons of this Institution, are respectfully informed that the THIRTEENTH ANNIVERSARY FESTIVAL will take place on Monday, March 29, 1858, at the Freemasons' Tavern, Great Queen-street.

W. M. THACKERAY, Esq., in the Chair.

Tickets, one guinea each, including wine, may be had of J. B. Buckstone, Esq., Treasurer, Theatre Royal, Haymarket; at Mr. Sams's Royal Library, St. James's-street; of T. J. Jerwood, Esq., Bly-place; of the Directors at the various metropolitan theatres; Mr. Lacy, 89, Strand; of Mr. Cullenford, Secretary; and at the bar of the Freemasons' Tavern.

Musical Publications.

JUST PUBLISHED,

Nos. I. and II. of "THE GARLAND,"

A Selection of Scotch Airs, arranged and carefully fingered for the pianoforte, by C. H. MORINER.

LOGAN and COMPANY, 130, Union-street, Aberdeen, and the principal music-sellers.

Musical Instruments.

ORGAN FOR SALE.

The ORGAN now standing in the Free Trade Hall, Manchester.—Messrs. Kirtland and Jardine beg to intimate that the above Instrument will be SOLD a bargain, as its immediate removal is requisite, preparatory to the erection of the Grand Organ, built by them for the Art Treasures' Exhibition.

Apply to KIRTLAND and JARDINE,
Organ-builders, Manchester.

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The LARGEST and CHEAPEST STOCK of SECOND HAND PIANOFORTES by Broadwood, Collard, Allison, Oetzmann, Gange, and Tomkinson, are to be had at Messrs. Kelly and Co.'s, 11, Charles-street, Middlesex Hospital. Harps by Erard, Erat, &c. Second-hand Organs, &c. Pianoforte Tuners and Repairs provided. Valuations effected, and every class of business connected with the Musical Profession negotiated.

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The OUDE WRAPPER, Registered, combining Coat, Cloak, and Sleeved Cape, from 25s. to 60s. The PELISSIER, from 21s. to 30s.

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The TWO GUINEA DRESS and FROCK-COATS the GUINEA DRESS TROUSERS, and the HALF-GUINEA WAISTCOAT.

N.B. A perfect fit guaranteed.

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Liberal arrangements are offered parties bringing out this extraordinarily novel dramatic entertainment, combining living with spectral performers, life size, in Dickens's "Haunted Man," &c. Apply to Mr. Dircks, C.E., patent agency office, 32, Moor-gate-street, City.

NOTICES, &c.

The *Musical Gazette* is published every Saturday morning, and may be obtained of the principal city newsvenders, or, by order, of any others in town or country. Subscribers can have copies regularly forwarded from the office on sending their name and address to 11, Crane-court, Fleet-street. Country subscribers have their copies sent free by post for 4s. 4d. per quarter. Subscribers in town and the suburbs have theirs delivered for 3s. 3d. per quarter.

All remittances should be addressed to the publisher.

Post Office Orders should be made payable to JOHN SMITH, Strand Office, and addressed No. 11, Crane-court, Fleet-street, London.

The City agent for the *Musical Gazette* is Mr. J. A. Turner, 19, Poultry. The West-End agent is Mr. Hammond, 214, Regent-street. Single copies of the *Gazette* may be obtained at either of these establishments, but the musical profession and amateurs are respectfully invited to enter their names as regular subscribers on the terms above mentioned.

Payment of subscription may be made in postage stamps if preferred.

Notices of concerts, marked programmes, extracts, &c., should be forwarded as early as possible after the occurrence.

ERRATA.—In our Manchester report of last week some typographical errors occur which we wish to correct. In the seventh line, for "exquisitely inaugurative music" read "exquisitely imaginative music;" and in first line, p. 90, for "to battle its place" read "to take its place," &c.

THE MUSICAL GAZETTE

SATURDAY, FEBRUARY 27, 1858.

THE VOCAL ASSOCIATION, which was established by Mr. Benedict in 1856, will shortly enter upon its legitimate career. We cannot look upon the hitherto performances of this society as any more than experiments. Experiments they have been of a most trying nature. In Store-street Music-hall the voices were intolerably overwhelming: and in the Crystal Palace, as might have been expected, they were comparatively lost. We shall now shortly have an opportunity of hearing the 300 enthusiasts in a building to which such a body of voices will be eminently adapted. There can be little doubt that the Vocal Association was framed by some one with one eye looking towards St. James's Hall, and the other glancing at the position which a choral society, properly constituted and conducted, might occupy in London. From the first, as our readers may have observed, we have associated this institution with the St. James's Hall, and we sincerely believe we have befriended the society in calling upon that important and artistic section of the public which does us the honour of perusing our pennings, to consider all that has as yet been done by the Vocal Association as a sort of experimental preliminary to the exhibition of their powers in a building which promises to rival everything of the kind in the metropolis. We could almost wish that, by way of additional experiment, the Vocal Association had tried a concert in Exeter Hall, and another in St. Martin's Hall, if only to show the laggard forces of the Sacred Harmonic Society and Mr. Hullah what can be done by a chorus selected with tolerable care and well trained.

But perhaps this is not the time to enter into a discussion of the relative merits of various societies. Let us devote the small space accorded to us to a sketch of the position of a society which promises to occupy no unimportant a part in musical doings. We find the Vocal Association thus announced:—

President.

THE RIGHT HON. THE EARL OF WESTMORELAND.

Vice-President.

SIR JOHN EDWARD HARINGTON, BART.

Honorary Members.

Elected at the General Meeting, on Wednesday Evening, September 9th, 1857.

MADAME JENNY GOLDSCHMIDT.	HERR FRANZ WEBER (Director of the Cologne Choral Union).
HERR OTTO GOLDSCHMIDT.	MRS. MOUNSEY BARTHOLOMEW.
DR. MARSHNER.	WILLIAM BARTHOLOMEW, Esq.
M. FRANZ ART.	G. A. MACFARREN, Esq.
HERR KÜCKEN.	H. SMART, Esq.
CIRO RINSUTI, Esq.	CHARLES HORSELEY, Esq.
THOMAS OLIPHANT, Esq.	

Honorary Committee.

HONOURABLE JULIAN FANE.

JOHN WOODFORD, Esq.

JULIAN PAUNCEPOTE, Esq.

C. LANGTON MASSINGBERD, Esq.

FRANK COURTENAY, Esq.

Conductor.—M. BENEDICT.

The St. James's Hall, which is fast approaching completion, will be opened with two grand performances, which are to take place on the 25th and 27th of next month, in aid of the funds of the Middlesex Hospital, and which performances will be under the immediate patronage of Her Majesty and His Royal Highness the Prince Consort. On this occasion the Vocal Association will have the opportunity of distinguishing themselves in Mendelssohn's magnificent *Lobgesang*, an anthem by Handel, and Spohr's *cantata*, "God, thou art great." Under the direction of so accomplished a conductor as Mr. Benedict, this will be a sort of festival performance, and we have not the slightest doubt of its complete success, since, so far as the Vocal Association is concerned, we have reported favourably of the experimental concerts, and we are informed that on this occasion the services of the most eminent artists—vocal and instrumental—have been secured.

A series of six subscription concerts will be given by the Vocal Association, commencing on the 7th of April. The subscription appears to be fixed at a moderate figure, and we cordially wish the society success. We observe that there are to be "sofa" stalls in the area. We agree mightily with this, and are half inclined to print half of Cowper's poem, "I sing the sofa."

IN our last number we reprinted the remarks made by the Lord Mayor concerning the destitute condition of the family of the late Sir Henry Bishop. We have had our attention called to the following letter, which has appeared in one of the daily journals:—

SIR.—As one of the nearest relatives of the younger children of the late Sir Henry R. Bishop, allow me to beg that you will have the goodness to give publicity to the following statement, in order that the position and circumstances of the family should be correctly known to the public.

The advertisements which have recently appeared, announcing that a concert would be given on the 25th inst., at the Alhambra Palace, under the patronage of the Lord Mayor and Lady Mayoress, and other benevolent individuals, in behalf of the destitute family of the late Sir Henry R. Bishop, would lead the public to infer that all the children had been left and were still in a state of extreme want.

Such, however, is not the fact. It is true that at the death of Sir Henry R. Bishop, which occurred in April, 1855, a public subscription was commenced on behalf of the younger children of a second marriage; and the following gentlemen—Sir George Smart, Dr. Henry Daniels, Mr. Addison, of Regent-street, and Mr. Mitchell, of Bond-street (who have kindly authorised me to make this announcement)—undertook to act as trustees for the proper use and application of the sums subscribed. The amount received by those gentlemen—largely increased by various sums remitted through my hands from the mother of the children, the present Lady Bishop—has been expended by them in their education and maintenance; nor is anything required for their future position in life that cannot be supplied by their surviving parent.

The member of the family recently deceased was Sir Henry R. Bishop's eldest son by his first marriage. He died at the age of 48, leaving a widow and five young children, it is feared, totally unprovided for.

He has never been at all connected with the musical profession, but for nearly fifteen years had been a confidential clerk in the office of Sir Robert Carden, the present Lord Mayor, which may naturally account for his Lordship's sympathy in behalf of the distressed family.

Far be it from me, Sir, to interfere with the charitable exertions made in their behalf; but it is certainly right to state that the benevolent assistance of the public is not required or asked for by the younger children of the late eminent composer, who are in all respects supported and maintained by their mother, the present Lady Bishop.

I am, &c.,

ROBERT RIVIERE,
(Brother of Lady Bishop.)

Feb. 18.

We shall probably have something to say on this subject next week.

THERE has been a difference between the proprietor of the St. James's Theatre and Herr Frikell, as may be seen by the subjoined correspondence. We hear that an action is pending, and we await with much interest the result of the trial, since we expressed ourselves rather strongly last year on the subject of "Theatres in Lent."

SIR,—An advertisement appeared in your journal of this day, in which it is sought to throw the blame on me for the disappointment the public met with at the St. James's Theatre from the same being closed on Ash Wednesday. I beg to say that, in insisting on the same not being opened, I only acted in conformity with the terms on which I hold the Lord Chamberlain's license, and the practice of all other respectable proprietors of theatres.

Yours obediently,
CHARLES BRAHAM.

SIR,—In answer to your letter of Mr. Charles Braham, in your impression of to-day, I beg to make the following statements:—

Mr. Braham let me the St. James's Theatre with the understanding that I should give as many performances as I might find necessary. No reservation (except Good Friday) was made of any days or evenings during Lent. Since Christmas I have given performances every evening, and morning performances every Wednesday and Saturday, and I have always paid Mr. Braham for my rent and gas a week in advance. I paid him on Monday as usual, and Mr. Braham, on giving a receipt, made no observation about the usual performances, which had already been duly announced in all the newspapers for the ensuing Wednesday (Ash Wednesday).

The first intimation I received of any objection to the performances taking place was between one and two o'clock in the day, just before the hour appointed for commencing, when Mr. Braham informed me that he had received an order from the police to prohibit the theatre from opening. I afterwards learnt from my agent that he had received no order of the kind. Mr. Braham was then apprised by that gentleman that my entertainment did not come under the same category as dramatic performances, and that other theatres were opened to the public for entertainments, more or less similar, every day or evening during Lent, with the single exception of Good Friday. My agent stated, moreover, that as the public were waiting for admittance, the doors should positively be opened. Mr. Braham then refused to allow the gas to be lighted, thus rendering it impossible for me to proceed.

Being a foreigner, I am unacquainted with the English laws and customs; but it appears only reasonable that if the St. James's Theatre license differs from that of any other establishment, due notice ought to have been given me of the fact. This not having been done by the proprietor, I was placed in a very equivocal position before the public, which had so generously patronised my entertainment. Many had come from considerable distances, and would naturally, being ignorant of the circumstances, blame me for that over which, the above statement will have shown, I had no control whatever.

I am, Sir,
Your obedient servant,
WILJALBA FRIKELL.

St. James's Theatre, Feb. 19.



The following music has been performed at the Palace during the week:—

By Her Majesty's private band:—

Overture, <i>Il Pirata</i>	Bellini.
Selection, <i>Zauberflöte</i>	Mozart.
Cavatina, <i>Anacreonte in samo</i>	Mercadante.
Coro, <i>Il Crociato</i>	Meyerbeer.
Amorbacher Leidertafel Marsch	Becker.
Overture (Op. 35)	Kalliwoda.
Selection, <i>Guillaume Tell</i>	Bossini.
March of the Huns	W. G. Cousins.
Andante and Rondo	Hummel.
Scène de Danse, <i>La Bayadère</i>	Auber.

By the band of the 1st Life Guards:—

Overture, <i>Nachklangen von Ossian</i>	Gade.
Packeltanz, composed for the marriage of her Royal Highness Princess Frederick William of Prussia	Waddell.
Grand Fantasia, <i>L'Eurianthe</i>	Weber.
Quadrille, "Luxus"	Leutner.
Walzer, "Invitation à la Danse"	Weber.

By the band of the Coldstream Guards:—

Overture, <i>Fort du Diable</i>	Auber.
Valce, "The Rifle Brigade"	Sir W. Coppe.
Selection, <i>Maritana</i>	Wallace.
Quadrille, "Edinburgh"	D'Albert.
March	C. Godfrey, Jun.

Metropolitan.

MR. HENRY LESLIE'S CHOIR.

The fifth concert of the season was given on Thursday evening at St. Martin's Hall, which was filled in every department. The stalls extended more than half-way down the room, and scarcely one of these numbered seats was unoccupied. The remarkable success of these concerts would seem to indicate that not only is the decent execution of choral music exciting a vast amount of interest, but that there is a great virtue in moderate prices. The concerts given by the choir in the Hanover-square Rooms necessitated a higher charge on account of the limited space accorded, in comparison with the terms asked for the hire of the room. At St. Martin's Hall an audience of 1800 can be accommodated, and the magic "shilling" can be charged for admission to the rear of the area, while, to judge from the exhibition on Thursday night, there is a decided increase in the number of the aristocratic patrons of these most agreeable *soirées*, so that the concerts have by no means lost caste in their removal from the W. to the W. C. district.

We append the programme:—

PART I.

Anthem, "Lord, for thy tender mercies' sake"	Farrant.
Psalm, "Hear my prayer"	Mendelssohn.
Motett, "Ave verum"	Mozart.
Part-song, "Ave Maria"	Henry Smart.
Anthem, "My God, my God"	Reynolds.

PART II.

Part-song, "Dream the dream that's sweetest"	George Lake.
Madrigal, "Hard by a fountain"	Waelrent.
Part-song, by the choir, "The cloud-capt towers"	Stevens.
Part-song, "I love my love in the morning"	G. B. Allen.
Duett, "The ties of friendship" (<i>Crusaders</i>)	Benedict.
Glee, "The mighty conqueror"	Webbe.
Choral Song, "O, gentle sleep"	Henry Leslie.
Bridal Song, .. .. .	.. .. .
Serenade, "Slumber, dearest"	Mendelssohn.
The Merry Wayfarer .. .. .	.. .. .
Part-song, "Who shall win my lady fair"	Pearsall.

The dedication of the first part to sacred music was a most judicious arrangement. In a concert which consists for the most part of choral music, it is particularly expedient that as much variety as possible should be provided, and the facts of the first part consisting of sacred pieces, and three of these pieces having accompaniment, contributed in no small degree to the successful result of the concert. The second part undoubtedly required more variety. Strong contrasts are essential in musical performances, and an instrumental solo, or duett, or trio, or quartett, or sestett, or Mendelssohn's *ottetto*, or Spohr's charming *nonetto*, would have been most welcome in the midst of this decimality of vocalisms. The duett was not sufficient change, and, moreover, it was done in a style which may be denominated "so-so." It is a thoroughly *bravura* duett, forming, as most musical people know, the *finale* to a most magnificent opera by Benedict, entitled *The Crusaders*, and produced at Drury Lane under "poet Bunn's" management. It is withal a very trying duett, involving the necessity of each vocalist being a finished singer, and capable of executing the shake to perfection; and we are not saying one word against either of the young ladies who attempted it when we record that they did not succeed. As they are members of the "choir," and as they were accompanied by Mr. Van Noorden, also a member, we should have been much better pleased to have heard them in something of a less pretentious nature; or, let us rather say, something which would not have taxed them so severely. Has Mendelssohn written no two-part songs? Are there no duetts of a "chamber" character that are worth singing? The piece selected from *The Crusaders* is of the "grand" order, and should be executed with its legitimate orchestral accompaniment.

The most important feature in the whole programme was Mendelssohn's 55th Psalm, the words of which have been so admirably paraphrased by Mr. Bartholomew. The choral rendering was excellent, and the original organ accompaniment was very judiciously accomplished by Mr. Ward, but with the *tempo* of the last movement we must beg leave to find fault in the most grave manner. We are quite unaware whether the decision on this point

rested with Mr. Leslie or with the fair soloist (Miss Hemming), but we are strongly inclined to think that Madame Goldschmidt had been chosen as the authority for the speed of this movement. After a passage of a grave and *sostenuto* character, Mendelssohn has specified "*con un poco più di moto*" for the last portion, "O for the wings of a dove." Now, the time of this last movement, as performed on Thursday night, was altogether at variance with that of the preceding music, and the "*un poco più*," which of course places it in comparison with what has gone before, was quite disregarded. Mendelssohn might just as well have written "*con moto*" simply, without troubling himself to specify more particularly what he required. We wish that some authority, either German or English, would furnish us with the traditional Mendelssohnian metronomic beat of this movement. Our impression is that the longing feeling implied by the words and so admirably embodied in the music is not exhibited when it is taken at such a racing speed as on this occasion. Madame Goldschmidt, or Mr. Benedict, for it is rather difficult to say whether *prima donna* or conductor have the decision in these cases—took it at about the same pace, or possibly not quite so fast. She sang as if she had the wings, and only wanted a whither to fly,—not as if she were oppressed and bowed down, earnestly longing for the means of transport.

Reynolds's simple anthem and the more severe composition of Farrant were beautifully sung, the palm belonging to the latter in point of execution. The short duett in the former was sung by Miss Fosbroke and Miss Leffer. Mr. Ward should not have employed a reed stop throughout the accompaniment to this duett. Reed stops are chiefly effective as an accompaniment to male voices. Mozart's "*Ave verum*" was not satisfactory. Without presenting any apparent difficulty, it is in reality a very troublesome little motett to sing well. The tenors, who have a glutinous D that they are obliged to hover about or stick to a good deal, were flat soon after the commencement, and the altos followed suit; the *e* was no revoke, and we fear that the motett did not leave a great impression. The choir must conquer this brief work. The peculiarity of the part writing must not be suffered to bother them, nor must the modulation into the key of F—a nasty turning point, it must be acknowledged—prove an obstacle to perfect performance. We were delighted to find Henry Smart's "*Ave Maria*" in the programme. Although this is the third consecutive concert at which it has been introduced, the unanimous demand for repetition which awaited its termination showed that the programme framer had not erred. It is surpassingly beautiful.

The first part of the concert was gone through in 35 minutes, and we dreaded the prospect of a cart-load of encores in the second part. Fortunately, however, we were let off with four, and one of these, "Dream the dream that's sweetest," was a very doubtful re-demand, or at all events was obtained with some opposition. "The cloud-capt towers" (miscalled a part-song) was sung to perfection, and, with Pearsall's lively "Who shall win," and Mr. Allen's "I love my love," a pert and simple ditty, completed the list of repetitions. Webb's glee, upon which the whole male force of the choir might have been advantageously employed, though some may question the legitimacy of such an arrangement, was well, but rather too quickly, sung by Messrs. Lester, Taylor, Harries, and Stroud. A quiet glee, in so large a room, would have been vastly more effective. "O, gentle sleep" was performed for the first time. We shall be better able to say how we like it when it makes its re-appearance. We were not impressed with the idea of its being a composition adapted for public representation, since there is no definite melody, and that is an essential requisite in works brought before a large audience. The "Bridal song," which Mr. Leslie composed in honour of the Princess Royal's marriage, and which was performed when the choir appeared at Buckingham Palace last month, was very heartily received. Mendelssohn's serenade is one of the best of his part-songs, and ample justice was done to it.

BRIXTON AMATEUR MUSICAL SOCIETY.—At the second private concert of this society there was a very large attendance. Miss Messent was engaged, and delighted the audience with some of her best songs. We are glad to find that Beethoven is in favour with the Brixtonians. His first symphony and his pianoforte concerto in E flat were very fairly performed. A young lady with a rather fine contralto voice sang some songs and produced a very favourable impression.

MADRIGAL SOCIETY.

This society held its 117th anniversary on Thursday week at the Freemasons' Hall, when a goodly number of madrigal devotees assembled at the festive board. The meeting was not vocally strong, but the efficiency of this portion of the company was undoubted, and the following programme was gone through after dinner in capital style:—

"By the waters of Babylon," and "In Thee, O

Lord	.. .. .	Palestrina.
"Adieu, my joy"	.. .. .	Virchi.
"Fair May Queen"	.. .. .	Marenzio.
"Now peep, ho-peep"	.. .. .	Pilkington.
"When April decked"	.. .. .	Marenzio.

Chorale, "This day with gladsome voice"

Sung in the Chapel Royal at the Royal Marriage, words by Oliphant.

"We will rejoice"	.. .. .	Croft.
"How merrily we live"	.. .. .	Este.
"When Chloris heard"	.. .. .	Wilbye.
"No din of rolling drum"	.. .. .	Striggio.
"To pitch our tents"	.. .. .	Anon. (1610)
"What saith my dainty"	.. .. .	Morley.
"Waits"	.. .. .	Saville.

The only novelty in the selection was Virchi's * madrigal, which bears the date 1580, and occurs in a two-volume collection by this composer, which Mr. Oliphant has hunted up. It was sung on this occasion with the English words, which have been written by the indefatigable secretary of the society. No doubt Mr. Oliphant will bring his transitory muse to bear upon many other madrigals in this collection: Marenzio's madrigals commanded much admiration, especially "When April decked," and Striggio's, upon which we have once or twice made favourable comment, was likewise heartily enjoyed.

Sir George Clerk was in the chair. He proposed the health of the officers of the society, when it was expected that Mr. Oliphant would reply in his usual amusing manner, but the worthy secretary was suffering from an attack of gout, and was in a state of crutchy hobblement, not generally considered favourable to oratorical exhibition. He transferred the responsive privilege to Mr. Bishop, the librarian. Mr. Grenfelt, who occupied the vice-chair, proposed Sir. George Clerk's health in a brief but pithy speech.

Mr. Cipriani Potter conducted, but we cannot ascribe the successful rendering of any of the pieces to the decisive and steady action of his wand. Mr. Potter was not born to be a conductor.

Professor Taylor was a welcome visitor. He has not made his appearance at these festivals for many years. Amongst the visitors we noticed Messrs. Hullah, Leslie, Lucas, Macfarren, Bennett, Goss, Collard, Addison, Jas. Evans, Gibsons, J. Coward, Revs. Helmore and Coward. The number of ladies was particularly small. The Old Madrigal Society might take a lesson in gallantry from their younger brethren, the "Western Madrigals."

* Virchi was "chapel master" at Ferrara.

MUSICAL UNION.

The second of the ante-Easter *soirées* took place at the Hanover-square Rooms on Tuesday, when the following programme was performed:

PART I.

Quartet, No. 71, Pleyel (33, Berlin Scores)	.. .. .	Haydn.
Variations sérieuses, 17. Pianoforte Solo, Op. 54	.. .. .	Mendelssohn.
Part Song, "When Evening's Twilight"	.. .. .	Hutton.
Solo, Violin, Fandango, A min. Op. 60	.. .. .	Molique.

(With Pianoforte accompaniment.)

PART II.

Quintet, in G. Op. 33. No. 2	.. .. .	Spohr.
Solo, Violoncello, "L'Eloge des Larmes."	Schubert.

(Arranged by Batta.)

Glee and Chorus, "Love and Wine."	Mendelssohn.
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The executants were, violins, Herren Molique and Goffrie; violas, M. Schreurs and Mr. R. Blagrove; violoncello, M. Pague; pianist, Mdle. Anna Molique.

Persons unable to remain throughout the concert, or who arrived during the performance, were requested to take advantage of the cessation between the movements of the compositions. The

south door, in Hanover-street, was opened to facilitate egress from the east end of the room. Whether the good folks who attended the *soirée*, and who arrived late, or were unable to remain throughout the performance, took advantage, &c., we are not in a position to state; neither can we say with any degree of certainty whether the aperture of the south door facilitated egress from the east end of the room, since we were not invited to the *soirée*. We hear that the glees were sung by the Orpheus Glee Union, and that the violoncello solo was encored.

HULLAH'S ORCHESTRAL CONCERTS.

From an unexpected circumstance we did not obtain a report of the last orchestral concert at St. Martin's Hall, but we append the programme:—

PART I.

- Overture, *Melusina* Mendelssohn.
 Aria, "In diesen heiligen Hallen," *Die Zauberflöte* Mozart.
 Herr Deck.
 Concertino, No. 4 Kalliwoda.
 Violin, Mr. H. Blagrove.
 Aria, "Ombra adorata," *Romeo* Zingarelli.
 Miss Palmer.
 Symphony, in C, *Jupiter* Mozart.

PART II.

- Trio Espagnole, for pianoforte, oboe, and bassoon Brod.
 Mr. George Russell, Mr. Nicholson, and Mr. Hausser.
 Duett, "Cantando un di" Clari.
 Miss Banks and Miss Fanny Rowland.
 Air, "Stille noch dies Wuthverlagen," *Faust* Spohr.
 Herr Deck.
 Trio, "Le Spagnole" Pinsuti.
 Miss Banks, Miss Fanny Rowland, and Miss Palmer.
 Overture, *Cheval de Bronze* Auber.

We hear that the attendance was good, and that the performances were generally of a most satisfactory nature. The programmes of these concerts are patterns as regards their length and variety.

MR. HULLAH'S CONCERTS.

Mendelssohn's *Elijah* was given on Wednesday evening, St. Martin's Hall being densely crowded. Mr. Hullah's representation of this great work is the best that can be heard at the present time in London. It is a prodigious comfort to hear this oratorio without the overwhelming din of that great organ in Exeter Hall; and if Mr. Hullah lacks the energy and decision of the experienced Costa, or if the members of his "Upper Singing School" do not make so much noise as the chorus of the Sacred Harmonic Society, we can easily reconcile ourselves to the shortcoming, even supposing that so it may be considered, since it is possible at St. Martin's Hall to get a glimpse of the instrumentation through the choruses, which at the neighbouring building is not allowed. Then again, the *forzandos* of Mr. Hullah are not so rampant as those of Mr. Costa, and the trombones, under the *bâton* of the English conductor, bray somewhat less furiously than when under the wand of the Neapolitan *chef d'orchestre*. All these little matters are in favour of *Elijah* in Long-Acre, and we counsel a repetition of the oratorio at the earliest possible opportunity.

There was a good band, and Mr. E. J. Hopkins was at the organ. The principals were Mrs. Street, Miss Fanny Rowland, Miss Palmer, Miss Carrodus, Mr. Sims Reeves, Mr. W. Evans, Mr. H. Barnby, and Mr. Santley. The concerted pieces were admirably given. The singing of Mr. Sims Reeves was, as usual, of the highest order, and his last song, "Then shall the righteous," was encored. Mrs. Street possesses a very fine voice, of sweet quality and good compass, and in everything but the trying aria, "Hear ye, Israel," which demands positively extraordinary powers, she was very satisfactory. Miss Palmer sang "O rest in the Lord" beautifully, and was compelled to repeat it. Mr. Santley gave the music of the Prophet with musicianly skill, but he wants warmth and a dramatic study of the part before he can be classed with the standard representatives of this great musical character. An affectation of broken English on the part of Mr. Santley is abominably absurd. He may as well be consistent, and call himself *Herr*, or *Monsieur*, or *Signor* Santley, if he intends retaining this peculiarity.

A DINNER IN A SWELL BOX.

We know not whether it is peculiar to Englishmen to seek their food in the most out-of-the-way places, but *certainly* we have abundant examples of this odd propensity. In the joyous summertime we call our friends and neighbours together, decide upon a place of *rendezvous*, pack up five times as much prog as can possibly be consumed in one day, and travel in a promiscuous manner to some sequestered spot where sunbugs, fieldmice, and water-wagtails abound. There folks do eat in the most astonishing manner, in spite of the disadvantages under which the edition of the meal is accomplished, *sans* table-cloth, to say nothing of *sans* table, *sans* sedentary anchorage, save that afforded by *terra firma*—*Anglicè*, Mother Earth—and *sans* many other comforts and conveniences; with a few such inadequacies as two forks between three people, one glass between four, or, on a hot day, when thirst is particularly prevalent, between *six* choking denizens of this enlightened hemisphere. There, and under these extraordinary circumstances, do they "munch, and munch, and munch," like any sailor's wife at her chesnuts, and consider the prandial enjoyment far greater than when they are snugly ensconced at home, with their legs tucked under choice mahogany, and a proper complement of forks and glasses to each feeder. There certainly is a great mania for peculiarities of this order. We happened to find ourselves last summer at Ryde, and were not a little astonished to find that "quadrilles at 9" were perpetrated on board the Commodore's yacht, "The Brilliant," riding at anchor in the calm waters of the Solent. Ryde has a pier of no inconsiderable length, and it puzzled us to know how ladies in full dress could be transported from their peaceful habitations to the aforesaid yacht, and we were curious to know the effect of the Terpsichorean exercise combined with the gentle heaving motion of a boat riding at anchor. A little observation revealed to us that the ladies proceeded to the pier-head in Bath chairs, and were taken by instalments in small boats to the place of meeting. Now, a *soirée dansante* in a heaving house might be all very well with those accustomed to the "rolling wave," but with fair ladies whose health generally failed them on leaving the shore it would naturally be very ill, and when we heard of some of the *belles* turning qualmish before the yacht was gained, wishing the Solent, the moonlight, the gondoliers, and all the romantic concomitancies, at Halifax, New York, Jericho, Bath, Old Boots, or any other place of fashionable resort to which disagreeable people and things are often mentally (and verbally) consigned, and of their being in a downright state of indisposition when they got on board, we must say we were not at all surprised.

Such of our readers as are not acquainted with the internal economy of an organ will begin to think that a "swell box" is a sort of slang term for a construction (such as a yacht) likely to be affected by the undulatory character of the ocean, and that we are about to report terrible cases and harrowing details of seasickness (*si sic omnes*). No such thing. The pipes belonging to the upper row of keys (in organs with two or three manuals) are enclosed in a box, and the pipes in the aggregate, or even the manual, are called the "swell," because the box has Venetian shutters in front, which are opened by the pressure of a pedal spring, the most gradual *crescendo* being thereby produced. This box, in the magnificent organ now in course of construction by Messrs. Gray and Davison for the Leeds Town-hall, is naturally of very large dimensions, and it was determined by the builders to hold a dinner therein. This novel entertainment, almost as eccentric in its way as the sunbuggy, fieldmousy, watery-wagtailish recreation afore-mentioned, or the qualm-provoking festival subsequently commented upon, came off on the 13th inst., when a dozen hungry celebrities assembled at 11, New-road, Fitzroy-square, to discuss a genuine mahogany dinner. The table was not of mahogany it is true, but we mean that the meal was of that complete and comfortable character to which we have already referred in contrast with the peculiar incompleteness and discomfort of "picnic" arrangements. "Success to the Leeds Town-hall organ," and the healths of Messrs. Smart and Spark (the designers of the instrument), and the eminent builders, were of course drunk with enthusiasm. Messrs. Smart and Spark were present, and two or three gentlemen came from Leeds expressly to assist at the *solemnité*.

The "swell box" by no means presented the bare appearance that such pipe-cages generally wear. It was gaily decorated with Union Jacks and other banners, with devices regal, patriotic, or

eccentric. One little flag in particular caused cachinnation, and thereby promoted digestion. It bore the figure of a lion, and was the most fabulous depiction of the king of beasts that we ever gazed upon. The Leeds Corporate Arms occupied a conspicuous position, and they are funny enough. An owl rampant, surmounting the shield, an owl rampant on the dexter side, and a third owl, likewise rampant, on the sinister (the latter twain looking most desperately knowing). The only remaining portion of the device we can call to mind was a sheep *defunct*, suspended; emblematic, we imagine, of hung mutton, which is a fine thing, and in which every Corporation delighteth. Touching the decoration of the interior of this novel dining-hall, some one happened to remark that it resembled a ship's cabin, upon which Mr. Geo. Cooper (of St. Sepulchre's, St. Paul's, and the Chapel Royal) said "Of course. It's going to be a C organ." With this ready and legitimate joke we must close our "notice" of the "Dinner in a swell box."

LAMBETH CHORAL SOCIETY.

The fifth annual public concert of this society was given on Tuesday evening last, in the Music-hall of the Royal Surrey Gardens, which was densely crowded in every part. The vocalists engaged were Mr. and Mrs. Sims Reeves, Miss Dolby, Madame Rudersdorff, the Misses Wells, Miss Geraldine, Mr. Montem Smith, and Mr. F. Walton.

The accompanists were Signor Randegger and Mr. Higgs, and the general conductor was Mr. James Coward.

The concert opened with Becker's inspiring Choral March, which was rendered by the members of the society, but the voices were insufficiently powerful to give due effect to the composition or to fill so vast an area. The society then made way for half a dozen soloists, Miss Jane Wells leading with "Bid me discourse," Madame Rudersdorff following with a new song by Frank Mori, entitled "The Indian Chieftan's daughter," which was loudly applauded, then Mr. Montem Smith with "For England's sake" by Pelzer, which fell rather flatly, Miss Dolby raising the audience to a state of encore immediately afterwards by her beautiful singing of Balfe's "Green trees," and Mr. Sims Reeves being no less successful in the same composer's invitation to Maud. Next, Miss Geraldine, a new candidate for vocal honours, made her appearance, and, in spite of extreme nervousness, succeeded in convincing every one that she had a very fine voice. The young lady was cordially received and was warmly applauded on her retiring from the orchestra. The society lost an opportunity of singing with shut lips, since Auber's "Breeze," from *Haydée*, couldn't be done without Mrs. Sims Reeves, and Mrs. Sims Reeves was absent. In place of a duett in the first part for the lady and her husband, the latter sang a song of a rather commonplace character, "For a soldier I will go," or something of the kind. The audience seemed very well satisfied with it, and asked for its repetition, but Mr. Reeves merely bowed his acknowledgments. In the second part of the concert, the great tenor sang "My pretty Jane" and "Who shall be fairest?" Both were encores, and for the former "The Bay of Biscay" was substituted, which was sung in finely dramatic style. The remaining encores were Miss Wells, in "The Swiss Girl," and the Lambeth Choral Society, in the part-song "All among the barley," the demand for the repetition of the latter being not of a very imperative nature. These encores were responded to; but Mr. Montem Smith's "Jessie dear" and Madame Rudersdorff's "Round the corner" may be acknowledged as encores, while we had the advantage of their declining to repeat the songs.

The society also sang Bishop's "Now by day's retiring lamp," and his "Tramp" chorus, solo by Mme. Rudersdorff, and J. Coward's "Take thy banner." The Misses Wells gave a couple of Glover's duetts. The vocalists generally cannot be accused of having been troubled with a classical fit on the occasion. The programme was particularly light.

The Scotch ballad by Mr. Hullah, which Miss Dolby appears to have taken into her especial keeping, like "The Three fishers" of last year, was introduced at this concert, and very much applauded. The following note from "Bell's Early Ballads, illustrative of History, Traditions, and Customs," was furnished in the book of words:—

This pathetic lament has been supposed to refer to the death in battle of an adherent of the house of Argyll; but it is more probable, from the description with which it opens, that it relates to the assassination of Campbell of Calder, arising out of a feud with Campbell of Ardinglass,

in consequence of the former having been appointed guardian of the young Earl of Argyll. Ardinglass procured the services of a man to carry out his vengeance. "The deed was committed with a hackbut, supplied by Ardinglass; and the fatal shot was fired at night, through one of the windows of the house of Knepech in Lorn, at the unsuspecting Calder, who fell, pierced through the heart with three bullets."—Gregory's *Western Highlands of Scotland*.

The note is particularly necessary, since the words carry no information beyond the fact that George Campbell rode out one day, and that his horse returned without him.

Hie upon Hiellands,
And low upon Tay,
Bonnie George Campbell
Rade out on a day.
Saddled and bridled,
And gallant rade he;
Hame cam his gude horse,
But never cam he.
Out cam his auld mither,
Greeting fu' sair,
And out cam his bonnie bride
Rivin' her hair.
Saddled and bridled,
And bootied rade he;
Toom* hame cam the saddle,
But never cam he!
My meadow lies green,
And my corn is unshorn;
My barn is to build,
And my baby unborn!
Saddled and bridled,
And gallant rade he;
Hame cam his gude horse,
But never cam he.

* Empty.

CRYSTAL PALACE.

The following is the return of admissions to the Crystal Palace for six days, from February 19 to 25:—

			Admission on Payment.	Season Tickets.	Total.
Friday	Feb. 19	(1s.)	.. 1,344	221	1,565
Saturday	" 20	(2s. 6d.)	.. 558	1,417	1,975
Monday	" 22	(1s.)	.. 642	220	862
Tuesday	" 23	..	.. 509	191	700
Wednesday	" 24	..	.. 582	300	882
Thursday	" 25	..	.. 653	231	884
			4,288	2,580	6,868

ANNOUNCEMENTS FOR THE SEASON.

- Mar. 9.—Third winter *soirée* of the Musical Union, Hanover-square.
 " 10.—Mr. Brinley Richards's concert, Beethoven Rooms, evening.
 " 15.—Amateur Musical Society.
 " 23.—Fourth winter *soirée* of the Musical Union, Hanover-square.
 " 25.—Opening Festival, St. James's Hall.
 " 29.—Amateur Musical Society.
 April 12.—Philharmonic Society's first concert.
 " 13.—Musical Union *matinée*, St. James's Hall, 34.
 " 19.—Amateur Musical Society.
 " 26.—Philharmonic Society's second concert.
 " 27.—Musical Union *matinée*, St. James's Hall, 34.
 " 28.—*The Messiah* at St. James's Hall (Royal Soc. of Mus.), evening.
 May 3.—Amateur Musical Society.
 " 10.—Philharmonic Society's third concert.
 " 11.—Musical Union *matinée*, St. James's Hall, 34.
 " 12.—Royal Botanic Society's Exhibition, 2.
 " 17.—Amateur Musical Society.
 " 24.—Philharmonic Society's fourth concert.
 " 25.—Musical Union *matinée*, St. James's Hall, 34.
 " 31.—Amateur Musical Society.
 June 2.—Royal Botanic Society's Exhibition, 2.
 " 7.—Philharmonic Society's fifth concert.
 " 8.—Musical Union *matinée*, St. James's Hall, 34.
 " 15.—Musical Union *matinée*, St. James's Hall, 34.
 " 21.—Philharmonic Society's sixth concert.
 " 22.—Musical Union *matinée*, St. James's Hall, 34.
 " 23.—Royal Botanic Society's Exhibition, 2.
 " 29.—Musical Union *matinée*, St. James's Hall.

Opera.

HER MAJESTY'S THEATRE.—A NEW PRIMA DONNA.—A letter from Vienna gives a most favourable account of a new *cantatrice* whose aid has been obtained by Mr. Lumley. The writer says:—"Mlle. Tietjens, of the Vienna Opera, who has a splendid high soprano, is engaged to sing in Her Majesty's Theatre during the months of April, May, and June. The lady will probably soon be favourite with the London public, as she has several parts in which she has few equals and no superior. Her *Valentine*, in the *Huguenots*, is a masterly performance, and will hardly fail to remind you of the Grisi of former times."

MADAME GASSIER, after a three months' engagement at the Teatro Valle, in Rome, is about to return to London for the approaching season.

ANNOUNCEMENTS FOR THE WEEK.

THIS DAY.—Crystal Palace Concert, 2½.

MONDAY.—Amateur Musical Society, Hanover-square, 8½.

TUESDAY.—Mr. Hullah's orchestral concert, St. Martin's Hall, 8½.

Miss Arabella Goddard's third *soirée*, at her residence, 8½.

THURSDAY.—Royal Society of Musicians, annual festival, Freemasons' Hall.

FRIDAY.—*Samson* by Sacred Harmonic Society at Exeter Hall, 8½.

SATURDAY.—Crystal Palace concert, 2½.

Western Madrigal Society (last meeting), 8.

Theatres.

PRICES, TIME OF COMMENCEMENT, &c.

ADELPHI.—Private Boxes £2 2s.; Stalls, 5s.; Boxes, 4s.; Pit, 2s.; Gallery, 1s. Half-price at nine o'clock. Box-office open from 11 till 5. Doors open at half-past 6, commence at 7.

ASTLEY'S.—Private Boxes, from £1 1s.; Dress Boxes, 4s.; Upper Boxes, 3s.; Pit 2s. Gallery 1s.; Upper Gallery, 6d. Children half-price. Second price at half-past 8. Doors open at half-past 6, commence at 7. Box-office open from 11 to 4.

HAYMARKET.—Box-office open from 10 to 5. Orchestra Stalls (which may be retained the whole of the evening), 6s. each; Dress Circle, 5s.; Upper Boxes, 3s.; Pit, 2s.; Gallery, 1s. Second Price—Dress Circle, 3s.; Upper Boxes, 2s.; Pit, 1s.; Gallery, 6d. Private Boxes, Two Guineas and One Guinea and a-half each. A Double Box on the Second Tier, capable of holding Twelve Persons, with a furnished Ante-Room attached, can be obtained at the Box-office, price Five Guineas. Doors open at half past 6, commence at 7.—Second Price at 9 o'clock.

HER MAJESTY'S.—Pit Stalls, 12s. 6d.; Boxes (to hold four persons), Pit, and One-Pair, £2 2s.; Grand Tier, £3 3s.; Two-Pair, £1 5s.; Three-Pair, 15s.; Gallery Boxes, 10s.; Gallery Stalls, 3s. 6d.; Pit, 3s. 6d.; Gallery, 2s. Applications to be made at the box-office at the theatre. Doors open at half-past 7, commence at 8.

LYCEUM.—Stalls, (retainable the whole evening) 6s.; Dress Circle, 5s.; Upper Boxes, 3s.; Pit, 2s.; Gallery, 1s.; Private Boxes, £1 1s., £1 11s. 6d., and £2 2s. Second price to all parts of the House at 9 o'clock, Stalls excepted. Doors open at half-past 6 commence at 7, The Box-office open from 11 till 5 o'clock

OLYMPIC.—The Box-office open from 11 till 5 o'clock. Stalls, 5s.; Upper Box Stalls, 4s. Boxes, 4s.; Pit, 2s.; Gallery, 1s. Second Price at 9 o'clock—Upper Box Stalls, 2s. Boxes, 2s.; Pit, 1s.; Gallery, 6d. Private Boxes, £2 2s. and £1 1s.; Family Boxes, £3 3s. Places, retainable the whole Evening, may be taken at the Box-office, where the payment of One Shilling will secure from One to Eight Seats. Doors open at 7, commence at half-past 7.

PRINCESS'S.—Dress Circle, 5s.; Boxes, 4s.; Pit, 2s.; Gallery, 1s. Second Price—Dress Circle, 2s. 6d.; Boxes, 2s.; Pit, 1s.; Gallery, 6d. Orchestra Stalls, 6s.; Private Boxes, £2 12s. 6d., £2 2s. 0, £1 11s. 6d.

SADLER'S WELLS.—Boxes, 2s. and 3s.; Pit, 1s.; Gallery 6d. Doors open at half-past 6, commence at 7.

SOHO.—Stalls, 3s.; Boxes, 2s.; Pit, 1s. Half-price at 9.

STRAND.—Stalls, 4s.; Boxes and Reserved Seats, 2s. (Children half-price); Pit, 1s.; Galleries, 6d. Doors open at half-past 6, commence at 7.

STANDARD.—Lower Boxes and Stalls, 1s. 6d.; Upper Boxes, 1s.; Pit 1s.; Centre Circle on First and Second Tier, fitted up quite private, 2s.; Gallery, 6d.; Family Private Boxes, £1 1s. and £1 11s. 6d.; Private Boxes on Lower Circle, 3s.; Private Boxes Upper Circle, 2s.; New Centre Private Boxes, 4s.

SURREY.—Boxes, 2s.; Pit, 1s.; Gallery, 6d. Doors open at 6, commence at half-past. Half-price at half-past 8.

Provincial.

ARUNDEL.—The Musical Festival given on Tuesday at the Town-hall, under the direction of Mr. Parry Cole, was a treat to the inhabitants of the district. The programme consisted entirely of sacred music, including *The Stabat Mater*, and selections from *The Messiah*, *Elijah*, and *The Creation*. The solo singers engaged for the occasion were Mrs. Alfred Gilbert, Miss Susanna Cole, Mr. W. Cummings, and Mr. Reilly; and the chorus consisted of sixty performers, principally pupils of Mr. Cole. Although it was not to be expected the "sixty" would be proficient in their parts, still their performances reflected much credit on their teacher. It is a difficult thing to instruct a number of untutored persons in such music as that of *The Stabat Mater*, and it is only marvellous how they could, in so short a time, have attained the perfection they have done. It would, perhaps, under the circumstances, be unjust to speak critically of the choristers. The solo singers have a metropolitan reputation; and we are much indebted to Mr. Cole for introducing them to an Arundel audience. Mrs. Gilbert sang with great effect; and Miss Susanna Cole—that sweet little English singer—acquitted herself in her usual brilliant style. Mr. Cummings delighted all who heard him. He has a nice tenor voice, and uses it very artistically. The air from *The Creation*, "In native worth and honour clad," was given in a most delicious style, and was deservedly encored. It is rarely that we hear anything so perfect in a country town. Mr. Reilly is a powerful bass singer and a sound musician. Mr. Alfred Gilbert presided at the pianoforte; and Mr. Parry Cole conducted. The orchestra was arranged with some taste, being decorated with evergreens and hung with Chinese lanterns. This was fitted up by Mr. Sparks, of Arundel. The room was well filled with a fashionable audience, and everything passed off remarkably well; and we are much indebted to Mr. Parry Cole for the rich musical treat, which must have been arranged at some considerable cost; and we are pleased to know that his efforts are appreciated.

On the following evening a miscellaneous concert was given by the same performers.—*West Sussex Gazette*.

* **CARDIFF.**—Mr. G. F. Davis's annual concert took place at the Town-hall on Monday evening last, before a highly influential and respectable assemblage; on which occasion Mr. Davis introduced his septett band, whose proficiency, as evinced in their performance of the selections from *La Traviata* and *Il Trovatore*, reflect the highest credit upon their instructor. We must not omit to notice the highly favourable impression produced by Miss Bessie M. Waugh's pianoforte performances, she being warmly applauded, and rapturously encored in every piece she played. The grand duo by Oberthur, for harp and piano, was splendidly executed by Miss Waugh and Mr. Davis, and drew forth a vociferous encore, as did also a harp solo by Mr. Davis, from the opera of *Norma*. Altogether the concert passed off in a highly satisfactory manner.

CHICHESTER.—On the evening of Friday, the 5th inst., Mr. George Buckland gave his new entertainment entitled "The Humours of the Lyre," at the Assembly-rooms, under the auspices of the Literary Society and Mechanics' Institute. On this occasion Mr. Buckland, although suffering from a slight cold, well sustained his reputation as a pleasing lecturer, the entire performance being received by the large audience with unbounded applause. The descriptive part of the entertainment was managed with much skill and judgment, and the various songs and ballads (in all of which Mr. Buckland accompanied himself with his usual dexterity) were given in a style eliciting applause both frequent and hearty.

HEREFORD.—THE THREE CHOIRS.—It is with satisfaction that we are sure will be largely shared in this city and county, says the *Hereford Journal*, that we are enabled to announce that arrange-

ments are in progress which give ample promise of the maintenance of the unbroken succession of the time-honoured "Musical Festival" of the choirs of Gloucester, Worcester, and Hereford. We alluded, some weeks ago, to circumstances which seemed to threaten a rupture of the sequence in the case of Hereford, to whose turn the performance falls this year. We are glad to find that the difficulties are in a fair way of being overcome, and that there need be no longer apprehension of so untoward an event—so detrimental to the interests of a noble charity, and so damaging to the reputation of the county itself. We are informed upon authority that on Saturday last there was a meeting in the College-hall, comprising the late stewards and committee, and other promoters of the festival, the Right Hon. and Rev. Lord Saye and Sele in the chair; and that, after ample discussion, a resolution was come to that an effort should be made to obtain twenty-five stewards for the forthcoming meeting (in lieu of the usual number of eight), with a guarantee limiting the liability of each steward to the sum of £25. This augmentation of the number, and consequent diminution of the individual responsibility of the stewards, has been found to work admirably in the case of Gloucester and Worcester; in more than one instance converting a deficit into a surplus; and an expectation is reasonably entertained that similar results may follow in the case of our own city and county. In earnest of the success of the proposal, we understand that thirteen gentlemen have already accepted the office for 1858; and the meeting stands adjourned for a fortnight, to give those who are disposed to do so the opportunity of evincing their sympathy with the undertaking. We trust no exhortation will be necessary to those immediately associated with this locality who are desirous of maintaining the festival, either as a noble benevolent institution in the interest of the families of the distressed clergy, or as a means, not often available in the provinces, of procuring the performance of the best music by the best artists. In the matter of our Shropshire neighbours, however, a special word may be said; and we commend it specially to the attention of their liberality and public spirit, that while they are relieved from a good deal of the responsibility that attaches to our own county in the matter of the Hereford meeting, the poor clergy of their portion of the diocese are large recipients of the advantages of the charity. We shall trust to having our appeal to the Shropshire gentry, in behalf of the diocesan share of the responsibility of the festival, warmly seconded by our two contemporaries in that county, whose relations with the district are closer than our own. We would avail ourselves of the opportunity of this reference to the subject, also, to give an authoritative contradiction to the report, current in this and adjoining counties, that the Very Rev. the Dean of Hereford had thrown an insuperable obstacle in the way of the promoters of the Hereford meeting. Beyond simply declining to accept the office of steward, the dean has been no impediment to the course of those who are more impressed than himself with the sense of the necessity for continuing these musical celebrations. It would be unbecoming to conclude this mention of reviving prospects without acknowledgment of the fact that the county owes much of its improved position in the matter of the traditional festival to the activity and zeal of the cathedral organist, Mr. Townshend Smith, whom no discouragement could damp, and who, in the sight of unfavourable experiences, and in the presence of much reluctance and indifference, has persevered in a reorganization of the music-meeting arrangements, which is calculated to have a permanent favourable influence upon the fortunes of the noble undertaking. The Rev. John Hopton has accepted the chairmanship of the festival committee, which the Archdeacon recently resigned.

LANCASTER.—On the 12th instant the Choral Society gave a concert in the Music-hall, when the *Acis and Galatea* of Handel was performed. On former occasions a Lancaster audience has had the pleasure of hearing divers choice extracts from this pleasing composition, but we believe it is the first time that all the joys and sorrows and disappointments of poor *Acis* and *Galatea*, or the dire revenge which the odious *Cyclops* wreaked upon the former of the two lovers, has been sung in detail here. At least, memory refuses to supply us with the recollection of any previous performance like that of Friday last.

The vocalists from a distance were Miss Armstrong, Mr. Hinchcliffe, Mr. G. Cooper, and Mr. Champion. Mr. Seymour, of Manchester, led the instrumental band, and did that duty with his usual skill. Mr. Kempe, at the organ, accomplished all that

skill entitles us to expect at his hands; and Mr. Dean, as conductor of the whole, most ably discharged his by no means light duties, and manifested in his successful direction of the various choruses what pains he must have taken elsewhere. Miss Armstrong has a sweet and pleasing voice, but she is very young, and seems to lack the confidence necessary to make the most of her talents. Mr. Cooper and Mr. Champion both sang their parts with the best effect. Mr. Hinchcliffe took the part of Polyphemus, and was encored in "O, ruddier than the cherry." The members of the Choral Society, of whom the choruses were solely composed, exerted themselves with hearty good will, and an earnest desire to maintain the credit of their society; and by the precision with which they sung the most difficult parts clearly indicated the severe and successful training they had undergone.

Other performances succeeded. Beethoven's *Grand Septuor*, in two parts, was played by the band with classical accuracy, and afforded to all musical persons present the highest satisfaction. During this performance Mr. Dean presided at the organ. By way of variety, Mr. Champion, between the first and second parts of the *Septuor*, sang the charming old song, "Within a mile of Edinbro' town," and accompanied himself on the pianoforte. The old favourite was effectively sung, and the auditory testified their pleasure by warmly calling for an encore. Following the *Septuor*, Mr. Hinchcliffe sang the song "I'm a roamer," being accompanied on the pianoforte by Mr. Dean. The performance was wound up happily with Mendelssohn's celebrated *Midsummer Night's Dream* Wedding March, which was played with the best effect by the whole band.

LEIGHTON BUZZARD.—On Wednesday evening the Town-hall was filled by a numerous and fashionable audience to hear Miss Julia Bleadon's lecture-entertainment, "Operatic Sketches." The fair lecturer was heartily received, and her vocal illustrations and delineations of character were much applauded. The performance was varied by solos on the flute and oboe by Messrs. Henry and Alfred Nicholson, and between the parts a pianoforte fantasia was given by a youth, a pupil of Mr. Young, the resident professor.

LEEDS.—ORATORIO PERFORMANCES.—On Saturday last an excellent performance of *Judas Maccabæus* was given before a full audience, in the Music-hall, under the auspices of the Recreation Society. The principal performers were Mrs. Sunderland, Miss Walker, Miss Newbound, Mr. Wilbye Cooper, and Mr. Thomas; Mr. Haddock was the principal violinist, and Mr. Spark officiated as conductor. Altogether there were nearly 140 performers. The principals were highly successful, and both band and chorus were the most efficient heard for some time in the Music-hall. Mr. Spark deserves much praise for bringing before a Leeds audience so admirable a performance of one of Handel's favourite oratorios. We hear that *Israel in Egypt* is to be produced, under Mr. Spark's direction, on Easter Even.

On Monday, Mr. Burton gave his first Monday Fortnightly Concert, when Haydn's *Creation* was performed. The principal singers were Miss Dobson, Miss Hirst, Mr. W. C. Westmoreland, Mr. Ramsden, and Mr. Hinchcliffe. The band was under the leadership of Mr. Bowling, and altogether there were about 100 performers. Miss Dobson sang with great credit the air "With verdure clad," but in some of the concerted pieces she showed herself a bad timist. "On mighty pens" was rendered with considerable efficiency by Miss Hirst, who also sang the solo in "The marvellous work." Mr. Westmoreland, the tenor, made his *début*; but it was very evident, although he appeared to be a very fair reader, that he had given very little time to the cultivation of a capital voice. His pronunciation was miserably defective, and the same remark will apply to Mr. Hinchcliffe, who invariably pronounces "kind" "keind," "est" "ist," &c. Mr. Ramsden, a very young baritone, whose voice does not yet appear to be "formed"—if we may use the expression—sang in the duett "Graceful consort." He created a favourable impression by his judicious style. The choruses were given with great spirit, admirably supported by the band. Mr. Barton conducted with much care and ability.

MANCHESTER.—We are sorry, indeed, to be obliged to record the fact, that the audience on the occasion of the fourth orchestral concert (Saturday last) was not by any means so numerous as the performances on the whole deserved; this circumstance can only be regarded as an evidence that the class of music of which the programme was on this occasion principally composed, was

despite its superior character, not of a kind to attract the multitude; and, notwithstanding the fact that Manchester may be—to a certain extent—considered a musical city, still it is quite evident that the public taste has to be trained into the requisite condition to worthily appreciate the merits of a generally classical concert. Mr. Santley, as solo vocalist, received the honours of the encores of the evening. Of the performances of M. Gravenstein, the solo violinist, we may report on the whole favourably; a little more substance as regards the tone would be welcome; the more difficult passages were played the best, while the *adagio* movements were not so good. Mendelssohn's Rondo, op. 22, was nicely played by M. Hallé. The orchestral features were on the whole tolerable, if we except the *Masaniello* overture, which lacked the energy it so unmistakeably requires, and the Symphony in D, Beethoven, Op. 30, presented the same coldness of character upon which we have already, as regards other symphonic renderings, commented at length. It is useless to hope for any display of enthusiasm on the part of an audience under such circumstances as these, especially so when they have yet to be taught the—at all times more or less hidden—meaning of these (when properly understood) extraordinary “sound pictures!”

A marked improvement in the character of the arrangements for the Monday Evening Concerts is still pleasantly apparent. This is truly a move in the right direction.

WINDSOR.—THE WINDSOR AND ETON ROYAL GLEE AND MADRIGAL SOCIETY gave their sixth and last subscription concert for the present season on Monday evening, at the Town-hall. There was a very large and highly fashionable audience. The handsome and varied dresses in which the ladies were, with great taste and elegance, attired, contrasted in a very pleasing manner with the dark but very handsome uniforms of the military. The attendance at this concert was very much larger, if possible, than at any of the preceding ones we remember, but the arrangements were so judiciously made, that there was no annoyance from pressure, overcrowding, or want of seats. The vocalists were Miss Anne Cox, Messrs. Knowles, Marriott, Dyson, Mudge, Whitehouse, and Bridgewater, assisted by the choristers of St. George's Chapel, Dr. Elvey, with his usual kindness and ability, officiating as honorary conductor, and presiding at the piano-forte. The selection of music was very excellent, and of a nicely varied character. The gems of the evening undoubtedly were, selection from Verdi's opera, *Il Trovatore* (the “Miserere”), the effect of the rendering of which was almost magical. The passing bell—the requiem for the living-dead—the plaintive solo of Miss Cox, as Leonora, and the equally telling one of Mr. Dyson, as Manrico, were most excellent. This, of course, was most energetically encoored and applauded. Hatton's recit. and air, “Delhi,” was most effectively rendered by Mr. Bridgewater, as was the “Market Chorus” from Auber's *Masaniello*, which was most capitally and spiritedly given by the whole force. Knight's ballad, “Of what is the old man thinking,” most pleasingly sang by Mr. Marriott, was encoored. The Hungarian quartett and chorus, “Life and song,” by Storch, in which Mr. Dyson took the tenor solo, was very much applauded, as was also “The meeting of the waters,” by Miss Cox. Knyvett's charming glee, “The red, red rose,” sung by Miss Cox, Messrs. Knowles, Mudge, and Whitehouse, was given in a manner worthy the piece. Donizetti's amusing duett, “The elixir of love,” given in a spirited manner by Messrs. Dyson and Bridgewater, took immensely, as was testified by most hearty bravos. Linley's touching song, “I cannot mind my wheel, mother,” was very feelingly rendered by Miss Cox, and warmly re-demanded. Before the National Anthem was sung, Mr. Dyson, at the special request of some of the more distinguished of the audience, sang that beautiful song, “Excelsior.”* The concert gave such complete and general satisfaction that we understand an extra concert has been requested. We suppose that, should it take place at this season, it would consist of sacred music.

* Which of the 101 settings of the unfortunate “Excelsior” did Mr. Dyson patronize?—Ed.

ORGAN.

GANNESWORTH.—Mr. Henry K. Morley was, on Thursday evening, unanimously elected organist of the parish-church of St. Alphege. There were thirty-six applications for the situation.

The following music has been received for review:—

Pale Roses.
The Dream. (Nocturne).
La Pensée.
Hastings Waltzes.
King Witlaf's Drinking-horn.
Dreams of the Past.
The Snow Drift.
New System of Notation.
GLEES—
“Sweet minstrel.”
“Is she not beautiful.”
“Now the golden morn.”
“Busy, curious.”
“All hail!”
“Adieu, sweet peace.”
Hiawatha.
“Whither?”
Ten Original Melodies.
Mona.
Marie.
Magnificat.
The Days of Childhood.
“Oh say when thou.”
Rondetto brillant.
The Dying Blind Girl.
Souvenir de Jassi.
Fantasia, “Blue Bells.”
Eliot Polka.
Two Mazurkas.
Just like Love.
An April Shower.
Deux Paraphrases.

The Voice and Singing.
Torpischore.
Military March.
The Last Good-night.
Tranquille sur la Mer.
“Tell me of happy days.”
“Slumber, darling.”
“I'll woo thee.”
Havoclock at Lucknow.
“Stars of the summer night.”
“My mother's gentle word.”
“Our English Rose.”
England's Prayer.
The Garland.
“I love my love.”
“In my slumbers.”
Paradise Lost.
La Traviata.
Pensée Fugitive.
Pentre.
The Bondman.
Marche Triomphale.
Melodic Gems.
“In the ancient town of Bruges.”
The Evening Boat-song.
Select Melodies.
“Brightly o'er streams.”
Nouvelles Compositions.
Christable.
Il Trillo.
&c. &c.

Foreign.

PARIS.—Madame Szardvady (Wilhelmina Clause), who, since her marriage about four years ago, has been lost to the musical world, gave the first of a series of concerts at the Salle Pleyel on Saturday, and was rapturously applauded. Her performances of a chromatic fantasia and fugue of Sebastian Bach, and a sonata of Beethoven's showed that the wonderful talent which delighted Parisian society when she was quite a child, has not only been kept up during her retirement, but matured and improved.

FRENCH DRAMATIC LAW.—An account was given a short time ago of M. Perrin, director of the Opera Comique, being condemned to pay to the widow of the late Adolph Adam and M. Scribe 1,500*fr.*, for neglecting to produce a comic opera in three acts called *Josefa*, which he had accepted, and of which the libretto was by Scribe, the music by Adam. On Saturday, M. Scribe brought an action against M. Perrin to obtain for himself alone 3,000*fr.* in addition, on the ground that, by a convention entered into between him and M. Perrin's predecessor, which was binding on the latter, he (Scribe) was, in consideration of his position in dramatic literature, and of the numerous successes which he had obtained for the Opera Comique, entitled to a premium of 1,000*fr.* for each act written by him and accepted by the theatre. M. Perrin maintained that the premium in question only became due after the third performance of a piece, and could not be exacted for a piece not played at all; but the tribunal condemned him to pay the money.

IMPERIAL KINDNESS.—The new opera of *Martha*, now playing with success at the Italian Opera, has undergone many vicissitudes before it could be presented before the Paris public, and it is entirely owing to a word dropped by the Emperor, that its appearance was accomplished at last. The composer, M. Flotow, who is a dilettante composer, being a man of fortune, and, independent of his talent, had been acquainted with the Emperor, then an exile in London, and had been of service to him on more occasions than one during those evil days. Flotow being at Stuttgart when the interview took place between the Emperors of France and Russia, was recognised by the former at the theatre. Balfe's *Bohemian Girl* was about to be represented, “I wish it was your *Martha*,” said the Emperor, as the composer withdrew. The hint was not lost upon the director of the Italians, and the opera was selected to be the novelty of the season.—*Court Journal*.

Grisi has appeared as Leonora in *Il Trovatore*. Flotow's *Martha* has been performed.

Lablache's funeral took place on Saturday last. Grisi, Mario, Tamburini, Alboni, Steffanoni, Zucchini, and Thalberg, took part in Mozart's *Requiem*, which was performed at the Madeleine.

PESTH.—Ira Aldridge is electrifying the inhabitants of this city by his performances of Shaksperian characters, and a few nights since the audience were so much moved by his Shylock that they hardly even smiled when a false nose which he wore got loose and slipped down over his mouth.

VIENNA.—Piatti gave his fourth and farewell concert last night, and his visit to Vienna is not likely to be speedily forgotten. The violoncello is an instrument of which the Viennese are exceedingly fond, and they are delighted with Piatti's manner of handling it.

The government organs speak of the gaiety which prevails at Venice, but a person who has just come from that city informs me that everything is unusually dead. Three operas by Signor Petrella, a Neapolitan, are now being given at Milan. One is the *Last Days of Pompeii*, another the *Siege of Leyden*, and the third *The Precautions; or, the Carnival of Venice*. The last is said to be as good as any comic opera that ever was written, "excepting always *Il Barbiere*."

Biographical.

SIGNOR LABLACHE.—The artistic career of Louis Lablache was, from the outset, one of unchecked success. The son of a French refugee, he was born at Naples on the 6th of December, 1794, and at the age of twelve was placed in the "*Conservatorio*," to be instructed in the various branches of mus'c. For music in the abstract, however, he did not in his early youth evince any predilection. His passion was the stage; and it is related of him that on several occasions he ran away from the academy to fulfil engagements in the smaller Neapolitan theatres. The example of Lablache, if we may rely upon contemporary authorities, led to a Royal edict that no theatrical manager should contract engagements with pupils of that institution, unless by special permission, under pain of a considerable forfeit. At the age of eighteen (1812) Lablache was already employed in the capacity of "*buffo napoletano*," at the little theatre San Carlino; and shortly afterwards he married the daughter of Pinotti, an actor of renown at that period. At Messina he filled the same department, but very soon abandoned the line of *buffo* pure (of which we had recently a specimen at the St. James's Theatre) for the more ambitious one of "*primo basso*," at Palermo. The first essay of Lablache in this new walk was in an opera by Pavesi, called *Marco Antonio*, which has never found its way to Cisalpine musical regions. His success was so great that he remained at Palermo for five years. In 1817 we heard of him at the famous Scala of Milan, where—as Dandini, in Rossini's *Cenerentola*—he at once obtained the highest honours. His fame quickly spread all over Italy, and some time later, at Turin, he established the versatility of his talent by an admirably pathetic impersonation of the principal character in Paer's *Agnese* (which in England first rendered Tamburini famous). From this time forward Lablache continually rose in the estimation of the Italian public. Operas were written expressly for him, and, among others, *Elisa e Claudio*, one of the most credited works of Signor Mercadante, the chief of the Neapolitan school of musicians. Fresh engagements awaited him at Milan, Venice, and Vienna. In the last named city the enthusiasm he created was so great that a medal, with a most flattering inscription, was struck in his honour. After an absence of twelve years Lablache returned to Naples, when the King (Ferdinand I.) attached him to the Royal Chapel, and procured him an engagement at the San Carlo. Here he created an immense impression by his performance of another tragic part—that of Assur, in Rossini's *Semiramide*. His next journey was to Parma, where he helped to win for Bellini—then young, friendless, and unpatronized—his first laurels, by performing in an early and now forgotten opera, called *Zaira*, and thereby

insuring its success. It was not till 1830, in the prime of life, that Lablache was first heard at Paris, where his success was prodigious, both as singer and actor, in serious and in comic opera. From this time he only once revisited Naples in a professional capacity; and this occasion was rendered memorable by the production of Donizetti's *Elisir d'Amore*, in which he had the honour of "creating" the part of the charlatan, Dulcamara.

On the 13th of May, 1830, Lablache made his first appearance in London in the character of Geronimo, in *Il Matrimonio Segreto*; he also played Leporello, in *Don Giovanni*, Dr. Bartolo, in *Il Barbiere di Siviglia*, and Assur, in *Semiramide*, &c. In 1831 he played Henry VIII., when *Anna Bolena* was produced for the benefit of Madame Pasta; also as Sallustrio, in Pacini's opera of *L'Ultimo Giorno Pompei*, which was produced for the benefit of Signor David, Creontes, in *Medea* (Mayer), and, for his own benefit, which took place June 23, he played Campanone, in *La Prova d'un Opera Seria*, &c. In 1832, the unfortunate season of Monck Mason's management, Lablache was engaged for a short time. Madame de Meru had for her benefit, among other entertainments, one act of *Don Giovanni*, Lablache taking the character of the Don, in which he was not successful.

The sensation he made on his first appearance in London is not likely to be forgotten, nor is it requisite for us to enter into further details about his artistic life, or to do more than remind our musical readers that he was one of the celebrated four (the others being the late Rubini, the retired Tamburini, and the still active, hearty, and universally popular Grisi, who rehearsed her "farewell" to the English public in 1854) for whom Bellini composed, at Paris, his famous opera, *I Puritani*, and that subsequently the comic opera of *Don Pasquale* was written for him, in the same capital, by his compatriot Donizetti. Perhaps not one of the Italian artists—the imperishable Grisi herself not excepted—who have reaped honour and fortune in this country ever became a more fixed and prominent idea in the public mind than Lablache. No doubt his peculiar and striking physiognomy had much to do with this influence, for to see him once, and then forget him, was well nigh impossible; but other circumstances combined to establish his popularity and to account for the unanimous favour he enjoyed. Without being the greatest lyric comedian or the greatest lyric tragedian of his day (Ronconi occasionally excelling him in one line, and Tamburini in the other), he was emphatically the lyric artist with whose idiosyncrasy the public was most habitually impressed, and who, to employ a familiar metaphor, held the public most effectually by the button-hole. On ever so dull an evening—and we have had some dull evenings at the Italian Opera—the appearance of Lablache at once chased away ennui and put the audience in a good humour. His *geniality* was infectious—none could resist it; and to such a point of familiarity had he arrived with his audience that, if anything was going ill, Lablache would seem to be admitted into their confidence, and to wink, sneer, or laugh with the audience, just as though he had been one of themselves, and—grand artist as all Europe acknowledged him—conscious, like themselves, that whatever was wrong could not be on account of, but in spite of, him.

The list of dramatic portraiture suggested by the remembrance of Lablache is varied and extensive, and the belief that with him not a few of them must pass away, is a settled conviction in the minds of connoisseurs. True, we may see new impersonations of Don Pasquale—of the deaf Geronimo (*Il Matrimonio Segreto*)—of Don Magnifico, or Montefiascone (*Cenerentola*), and of other characters upon which he had set his mark; and, no doubt, we shall have Dr. Bartolo over and over again,—since upon the opera of *Il Barbiere di Siviglia*, as indelibly as upon any known work of genius, is impressed the stamp of immortality,—but who that has seen Lablache in any of these parts can patiently endure his substitute? Every single point that he made will be the more sorrowfully missed, because, however genuine, so inseparably was it connected with the man himself, that no successor, at least in the present generation, will have the te-

merity to imitate it. Such is the spell of genius that it makes even its eccentricities pass for law.

Although, lately, Signor Lablache suffered intense anguish from the effects of his malady—which we believe was dropsy—not only were there no fears of his immediate decease, but, on the contrary, hopes were entertained of his speedy recovery, and schemes had been projected for removing him from Naples to some place more favourable to his convalescence. The blow, however, has been struck unexpectedly; the world has been deprived of an artist of the highest gifts; and the large circle of relatives and friends who are left, to deplore his loss must rest satisfied with the consolation that his memory will be cherished as that of one who alike reflected honour on public and private life.—*Times*.

OUR SCRAP BOOK.

PANTOMIMIC.

Although I am now an inhabitant of West Sussex, I am in truth a Londoner. London is my pride. London, with all thy smoke—with all thy fogs—although I know I stand but a poor chance when I turn out of bed any morning, of seeing the faintest ray of sunlight through my window—I love thee still. I would wallow in thy muddy streets—feel my way through thy densest fogs—suffer the absence of proper daylight—peer through yellow panes on thy murky passengers—go through any uncomfortable means of locomotion, in over-crowded omnibuses or awkward cabs of Shillibeerian antecedents—rather than be denied access to my own metropolis. Yes, I am in very truth a Londoner. I have gazed through empty aisles at Westminster—mounted the golden gallery of St. Paul's—counted the steps to the summit of the Monument—breathed the pseudo fresh air of the parks, and joined in the merriment of a London theatre; and it is of this latter that I would say a word. But, give me none of your dry operas, that one can't understand a word of; and if it were possible so to do, where is the advantage? Give me none of your octage-scrumbling, long-named Italian bawlers, that the fashionables of the day flock in dandy broughams to listen to, and wouldn't lose for the world; but commend me to a honest London pantomime. Ask Tom Matthews—ask Boleno—ask Flexmore, if they ever saw me in the pit laughing ready to burst my sides at their runnyisms. And if they say no, reader, take my word for it, as a honest man, that I have been there. Tell me of a London pantomime that I haven't seen for the last—never mind how many years. I revile myself, when I think of missing one. "Oh! Brown, how can you!" Well, but Mrs. B. is always at the bottom of it. What is a fellow to do when his wife tells him that nine clean pocket handkerchiefs is the moderate number that he has had since the morning; when he sees as plainly as eyes can, that there is a saucepan on the fire emitting an odour which reminds him very forcibly of Embden groats; and when he seriously reflects that he's got "a cold in the head." But, there is the "Enchanted Cave of Calabero on the Island of Hokey Pokey; or the Fairy of the Silver Bowers, and the Demon of the Dark Waters," at the Olympic. "Zounds, man, what of that?" Everything, say I. I mustn't miss it. So, in imitation of the little fairy with the golden wand, I take my umbrella and, almost frightening Mrs. B. out of her senses, I wave it gracefully as I announce my departure,—

I'll take my gruel another time,
I'm off to see the pantomime.

A hurried walk—a squeeze at the pit door—and I am seated. A terrible piece of tomfoolery, in the shape of a tragedy, is hurried over, and then comes "The Fairy of the Silver Bowers." How the children screamed at the big heads! How the old lady, sitting next to me, ate oranges and drank "toast and water" out of a bottle! How the "gods" shouted "bravo!" And then the transformation scene! Oh! what a world of red fire and spangles; gas lights and sky blue muslin! What a mixture of tinsel and paste diamonds! Hurrah! here they come—columbine, harlequin, clown, pantaloons, sprites—all whirling in, one after another. Now commences the fun. Pantaloons comes in for the knocks; clown steals the goose, and the watches, and the ribs of beef; children laugh heartier than ever; Tiddlywink, the tailor, gets his legs cut off with his own shears; policeman's head knocked off—rather enjoys the fun, so holds it under his arm,

thinking that better than being without a head; pieman loses his pies; pies suddenly transformed into Skye terriers. Hurrah! Old lady commences operations on another orange—accompanied by vigorous supplies of the "tinted beverage" from the bottle. Great uproar behind. A baked sheep's head fallen from the gallery on an old gentleman's bald head—old gentleman given into custody for creating a disturbance. "Hats off"—"Down in front"—"Hurrah"—"Last scene"—"Bravo." Everything in a blaze of light—a perfect stage of glitter. Clown balances harlequin, pantaloons, and a half a dozen more on his head, and hands, and chin, and every available part of his body—wishes the audience a "Happy New Year"—and curtain drops. I make my way as speedily as possible out of the theatre, when I hear suddenly "Ah, Brown, how do? What rubbish, eh?" I wish to hear no more. I hurry away, and find myself in less than ten minutes in Dillwater-terrace, whither I am conveyed in a salubrity of spirits unexpected by Mrs. B.

Now, I ask you, sir, madam, reader, if it is not the jolliest thing going—an English pantomime. Yes, I'll say an "English" pantomime, for I have seen a great deal of fun in a great many of our provincial towns. I've seen a pantomime in a barn. Mind, not a regular trap-door pantomime; but a veritable clown, and the same irresistible pantaloons. Heads have been chopped off without any notice; giants of a strikingly supernatural form have provoked the same screams of laughter from sensitive babes, aye, and full grown babes, too, and the jolly old pantomime has gone off with as much *éclat* as if it had been on a London stage. Stupid? Nonsensical? Ridiculous? No, it isn't. Whence come all the stupid people who go to see them, then? Don't tell me you take the children just to amuse them. That's all stuff. You are just as much amused yourself. Depend upon it there's nothing like it. There's nothing like exercising your risibles, sir, and nothing like a pantomime to do it. But Mrs. B. wants to know how long I am going to be scribbling here, so I must wish you a very good night, but not without one parting injunction, "Never revile a Pantomime."

"RULE BRITANNIA."—Music consists of spirit, matter, and form. The *spirit* of a great composer has its distinct existence, the rhythm flowing from the actual beat of the man's heart, the peculiarity of his nervous and mental constitution; "Rule Britannia," as a whole, is not Handel's spirit. It lacks his strength—his fire—the pulse of his thoughts. The *matter* of a tune consists in its ideas—actual passages, which may be new or old. A catena of parallel passages is of slight value in testing the originality of a composition as a whole. The *form* with a great composer may be taken as his adopted type or mode of expressing his thoughts, and is in a great measure the result also of bodily temperament. Arne's form is not Handel's form. It is always clear, often vulgar. Handel is often very indistinct, never vulgar. Arne's eyes were close together; his features large and prominent, but all huddled together, and his body all angles. So is his music. Handel had large, long eyes, apart from each other, a great head, but delicate features; so varying no painter could catch them, and a body always in a roll; and such is his music. "Rule Britannia" is not the idiosyncrasy of Handel; not the expression of his mental and corporeal constitutions.—H. J. Gauntlett.—*Notes and Queries*.

AN ORGANIC DIFFICULTY.—A parish in the west of England, after much effort, lately purchased a self-acting organ, warranted to play twenty tunes, and a larger congregation than usual met to inaugurate it. The first psalm had been successfully brought to an end, when, after a short pause, the organ chose to commence psalm tune No. 2. In vain the officiating person endeavoured to stop it—in vain the churchwardens left their pews to stifle its noises; still the organ, as though uncontrollably pleased with its execution, kept on with the new air. What was to be done? The service was suspended in the hope that the musical stranger might be content when the second tune was played out. Vain expectation! It commenced No. 3. And nothing remained but to carry the indefatigable instrument into the churchyard, and there to cover it with the vestry carpet to choke its voice, for on and on it went till tune No. 20 had been played out.*

*We should like to know the weight of the organ, and how it was got through the church door in a complete state.—*Ec.*

Miscellaneous.

(Continued.)

MAGIC LANTERNS, of superior make, complete, with a dozen well-painted slides, sent carriage free to any part of the United Kingdom at the following prices: No. 1, 7s. 6d.; No. 2, 15s.; No. 3, 30s.; No. 4, 42s.; No. 5, 50s.—At KEYZOR and BENDON'S (successors to Harris and Son), opticians, 50, High Holborn, Phantasmagoria and dissolving view lanterns in great variety. List free.

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The sudden changes of temperature have a terrible effect upon the skin, and also upon the nervous system; hence the prevalence of erysipelas, blotches, boils, rheumatism, sore throat, and the many other complaints so frequently generated by this cause. Fortunately, in Holloway's Pills and Ointment we have the means of promptly removing this class of diseases. These wonderful remedies do not only suppress the inflammation, but expel the cause by a gentle excretion through the pores, and thoroughly invigorates the whole system. The testimony of invalids in all parts of the world demonstrate the healing power of these potent remedies.

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ST. JAMES'S THEATRE.

Wednesday and Saturday afternoons at Three, and Every Evening (except Saturday) at Eight. Stalls, 5s.; Balcony Stalls, 4s.; Boxes, 3s.; Pit, 2s.; Gallery, 1s. Private Boxes, Two Guineas, One Guinea and a-half, and One Guinea. Places to be secured at Mr. MITCHELL'S Royal Library, 33, Old Bond-street.

Zoological Gardens, Regent's Park.—

The above GARDENS are OPEN daily. Among the recent additions are a Norwegian elk, and a new jaguar, from Mazatlan. Admission, 1s.; on Mondays, 6d.

MUNICH GALLERY OF ENAMEL

PICTURES.—This rare COLLECTION, the works of Wurlitch, Chas. Deininger, Langhamer, Müller, Schade, Proscholde, and Meinel, is now Exhibiting at No. 2, Frith-street, corner of Soho-square. Admission, 1s. to those not presenting cards of invitation.

CHRISTY'S MINSTRELS,

at Polygraphic Hall, King William-street, Strand.—Open every evening, and on Saturday in a grand morning entertainment, commencing at 3. Seats can be secured at Mr. John Mitchell's, 33, Old Bond-street, and at the Hall.

MR. ALBERT SMITH

has the honour to announce that MONT BLANC is OPEN for the SEASON. The route of the tour is as follows:—The Rhine Panorama, between Cologne and Heidelberg, forms an introduction, before the actual journey, which takes the travellers through the Bernese Oberland, by Zurich, the Rigi, the Lake of Lucerne, the Jungfrau, the Great St. Bernard, and Geneva, on to Chamouni. The Ascent of Mont Blanc, as before, forms the Entrance. The second part is entirely devoted to Naples and the adjacent points of interest.

These, painted by Mr. William Beverley, comprise a general view of Naples from the Heights of Pausilipo—the Santa Lucia and Hotel de Rome at Naples, looking towards Portici—the House of the Tragic Poet at Pompeii—the Ruins of Pastum—the Blue Grotto at Capri—the Ascent of Vesuvius; and the Eruption of Vesuvius on the 24th of September last, with the lava running down to the Atrio dei Cavalli, at which Mr. Albert Smith was present. Mr. Smith was fortunate enough to encounter several old friends on the journey, including the Engineer of the Austrian Lloyd's Company at Sorrento, and Baby Simmonds at Pompeii.

The representations take place every evening (except Saturday), at 8 o'clock, and on Tuesday and Saturday afternoons at 3 o'clock. The Box-office is open at the Egyptian Hall, where stalls can be secured without any extra charge.

The EXHIBITION of the TWO great

HISTORICAL PICTURES of General WILLIAMS and his OFFICERS LEAVING KARS, and the Allied Generals with the Officers of their Staff before Sebastopol, painted from nature, by T. J. Barker, Esq., will CLOSE February 27.—At the French Gallery, 10 till 5 each day. Admission, 1s. each person.

THE BATTLE OF BALACLAVA—

Mr. SANT's great PICTURE, the Earl of Cardigan describing the Battle of Balacava to the Royal Family at Windsor Castle, and containing portraits of H.R.H. the Prince Consort, the Prince of Wales, Prince Alfred, Prince Arthur, the Princess Royal, the Princess Alice, the Princess Helena, the Princess Louise, the Duchess of Wellington, the Earl of Cardigan, and Lord Rivers. Is now ON VIEW from 10 till 5, at Messrs. Henry Graves and Co.'s, 6, Pall-mall.

THE ROYAL POLYTECHNIC.

PATRON, H.R.H. THE PRINCE CONSORT.

"THE GREAT SOLAR ECLIPSES" of 1858, next Monday, Wednesday, and Friday Mornings, at Three, and Evenings, at a Quarter to Eight.

Entire new Lecture, by J. H. PEPPER, Esq., illustrated by Corbett, Splendid, and new Dissolving Pictures, showing the grand phenomena of A TOTAL SOLAR ECLIPSE.

Mr. G. A. Cooper's New Musical and Pictorial Entertainment entitled "A VISIT TO THE EGYPTIAN COURT OF THE CRYSTAL PALACE," with Splendid Photographs and Buffo Songs, every Tuesday, Thursday, and Saturday Evening, at a Quarter past Eight.

All the other Lectures, on the "LEVIATHAN," on "THE SCUTTLE OF COALS FROM THE PIT TO THE FIRESIDE," and on THE GIANT HYDRO-ELECTRIC MACHINE, with the much-admired Dissolving Views, illustrating the REBELLION IN INDIA, as usual.

Admission to the whole, One Shilling; Children under Ten, and Schools, Half-price.

N.B.—For Hours of other Lectures and Entertainments, see Programme for the week, which is sent anywhere for two Postage-stamps.

ROYAL GALLERY OF ILLUSTRATION,

14, Regent-street.—Mr. and Mrs. GERMAN REED (late Miss P. Horton) will REPEAT their ENTERTAINMENT every evening, except Saturday, for a limited number of nights, at Eight. Afternoon performance on Saturday next, at Three. Admission, 1s. and 2s.; stalls, 3s.; which may be secured at the Gallery, and at Cramer, Beale, and Co.'s, 201, Regent-street.

GREAT GLOBE, Leicester-square.—

LUCKNOW and DELHI.—DIORAMA of the SIEGE and the CITY OF DELHI; its Streets, Palaces, and Fortifications—at 1, 3, and 8 p.m. India, a Diorama of the Cities of, with Views of Calcutta, Benares, Agra, and the Scenes of the Revolt, at 12 noon, and 6 p.m. The new Indian Diorama of the Sepoy Revolt at 3 and 8 o'clock. Illustrative Lectures.—To the whole building, 1s.

MADAME TUSSAUD'S EXHIBITION.

Full-length portrait models of H.R.H. the Princess Royal, and H.R.H. the Prince Frederick William of Prussia are now added. Admittance, 1s.; extra room, 6d. Open from 11 in the morning till 10 at night. Brilliantly illuminated at 8 o'clock.

Theatrical Announcements.

THEATRE ROYAL, HAYMARKET.—

Re-appearance of Miss Amy Sedgwick.—THIS EVENING, to commence precisely at 7 with Shakespeare's comedy of MUCH ADO ABOUT NOTHING. Beatrice, Miss Amy Sedgwick; Benedick, Mr. Howe; Don Pedro, Mr. W. Farren; Antonio, Mr. Chippendale; Leonato, Mr. Rogers; and Dogberry, Mr. Compton; Hero, Miss Swanborough (who is re-engaged at this theatre). The whole concluding with the comic pantomime of THE SLEEPING BEAUTY IN THE WOOD; or, Harlequin and the Spiteful Fairy. The scenery of the fairy story painted by Mr. William Calcott. The Harlequinade by Messrs. Morris and O'Connor. The music of the entire pantomime arranged and composed by Mr. D. Spillane. Venoma, the Spiteful Fairy, Mr. Clark; Brighteyes, Miss Fanny Wright; the King of Spindledon, Mr. Coe; the Princess Royal, Miss Louise Leclerc; the Young Prince Tulip, Miss Fitz Imman; Harlequin, Mr. Arthur Leclerc; Columbine, Miss Fanny Wright; Pantaloon, Mr. Mackay; Clown, Mr. Charles Leclerc; the Princess on her Travels, Miss Louise Leclerc.—On Monday next, Miss Amy Sedgwick will appear (for the first time in London) in the character of Julia in The Hunchback.

ROYAL PRINCESS'S THEATRE.

THIS EVENING (February 27) will be presented A MIDSUMMER NIGHTS DREAM. After which the highly successful comic Christmas pantomime, entitled HARLEQUIN WHITE CAT; or, The Princess Blanche Flower and Her Fairy Godmothers. The Princess Blanche (White Cat), Miss Kate Terry; Harlequin, Mr. Cormack; Clown, Mr. Huline; Pantaloon, Mr. Paulo; and Columbine, Miss C. Adams. Louis XI. will be repeated on Wednesday next, March 3.

ROYAL SURREY THEATRE.

MISS GODDARD, the Tragedienne, who is engaged for Twelve Nights only, will make her first appearance at this theatre on Monday, the 1st of March, in the character of Lucrezia Borgia.

THEATRE ROYAL, ADELPHI.—

THIS EVENING, the mystical drama of THE FAIRY CIRCLE; or, Con O'Carolan's Dream, in which Mr. and Mrs. Barney Williams will sustain their original characters. With the successful new and original comic drama, called YANKEE COURTSHIP; or, Away Down East; by Messrs. C. Selby, Billington, Mrs. Barney Williams, &c. Concluding with the screaming new farce of LATEST FROM NEW YORK, in which Mr. and Mrs. Barney Williams will sustain their original characters.

On Monday next (March 1) will be revived, with new scenery, dresses, &c., the popular drama of Rory O'More. Rory (first time) Mr. Barney Williams. With (never acted) a new and original comic drama, by C. Selby, called An Hour in Seville, in which Mrs. Barney Williams will sustain the principal character.

Early applications for seats are necessary to be made, owing to the nightly overflows to all parts of the house to witness the impersonations of the Irish Boy and Yankee Girl by Mr. and Mrs. Barney Williams.

N.B. The Poor Strollers will be repeated on the return of Mr. B. Webster, Mr. Wright, Mr. Paul Bedford, and Mdm. Celeste from their provincial engagements at Bath, Bristol, Edinburgh, and Birmingham.

Great National Standard Theatre.

THIS EVENING (Saturday), Mr. G. K. Dickinson will make his first appearance as Hamlet. To conclude with the comic pantomime of GEORGEY PORGEY.

Printed by A. D. MILLS, at 11, Crane-court, Fleet-street, in the Parish of St. Dunstan-in-the-West in the City of London; and Published by JOHN SMITH, at 11, Crane-court, Fleet-street, London.—SATURDAY, February 27, 1858.